



Cleveland Art



October 2006

The Cleveland Museum of Art Members Magazine

To our members and friends and to great traveling exhibitions we say: Welcome back!

Dear Members,

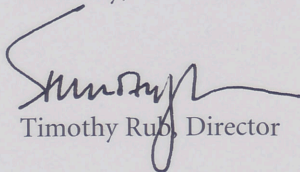
"Welcome back" is our principal message this month. The renovation of a substantial part of Marcel Breuer's brilliant 1971 addition has now been completed, and henceforth—even though our renovation and expansion project will stretch out to 2011—there will be a substantial and continually increasing amount of activity at our home in University Circle. Please accept our thanks for your patience during our brief closure, which enabled us to make improvements to our physical plant that will effectively serve the needs of this institution for decades to come.

When you visit this fall to see a special exhibition, attend a program, or see the new and renovated galleries in which collections will be reinstalled, you will see the new Cleveland Museum of Art taking shape. As you do, I am sure that you will share the sense of excitement those who have been close to this project for the past several years feel about all that it means for the future of the museum and the community it was created to serve.

The progress made on renovation and expansion is not the only thing that's new this fall. We are premiering a special exhibition that focuses on one of Europe's most beautiful and dynamic cities—Barcelona—and a remarkable period when it became a center of innovation and creativity in the arts. Barcelona is an extraordinary place. The capital of a region that is part of and yet very different from the rest of Spain, it is proud and fiercely independent. A city of rich traditions, it has also demonstrated a remarkable willingness to reach out to the world beyond and embrace the new. These have long been the hallmarks of Catalan culture, and they created, along with growing prosperity in the late 19th and early 20th centuries, the conditions that transformed the city into a vital cultural force in Europe.

Those who have visited Barcelona will know exactly what I mean. For those who have not, then *Barcelona & Modernity* is an ideal vehicle to transport you to a time and place where legendary figures such as Pablo Picasso, Joan Miró, Salvador Dalí, and the extraordinary architect Antoni Gaudí were, quite literally, transforming the ways in which we see and understand the world. Great art has the potential to do this, and that's what you'll experience at the Cleveland Museum of Art this fall. Again, welcome back, and—as always—many thanks for your support.

Sincerely,



Timothy Rub, Director

Cover: Joan Miró,
*Woman Strolling
on the Rambla of
Barcelona*, 1925,
oil on canvas, 130
x 97 cm. New
Orleans Museum
of Art, Bequest of
Victor K. Kiam. ©
2006 Successió
Miró/Artists
Rights Society
(ARS), New York/
ADAGP, Paris

What's Happening

● Barcelona Members Events

The members reception is Saturday, October 14, 7:00–9:30. Members \$35, guests \$45. Earlier that day, hear the renowned critic Robert Hughes offer a lecture, *Barcelona: City of Marvels*, at 2:00 in Gartner Auditorium. Members \$35, guests \$55. Tickets for either at the ticket center.

● Parking Deck Open for Barcelona!

Visitors may use the museum parking deck while construction proceeds on parking expansion. Additional parking is available nearby in University Circle. Fees apply at all locations.

● Fine Print Fair

Fri/6 5:30–8:30 opening preview
Sat/7 10:00–5:00; Sun/8 11:00–4:00
The Print Club of Cleveland's benefit for the Department of Prints, Corporate College, 4400 Richmond Road, Warrensville Heights. For information, 216–707–2242.

● Education Celebration

Visit the museum the afternoon of Sunday, October 15 to celebrate the grand reopening of the Breuer education wing, with art, music, hands-on activities, and more.

● Paintings at Oberlin

Oberlin College's Allen Memorial Art Museum once again plays host to a small installation of CMA works, through December 17.

● Summer in the Courtyard

Continues every Wednesday and Friday through October 6.

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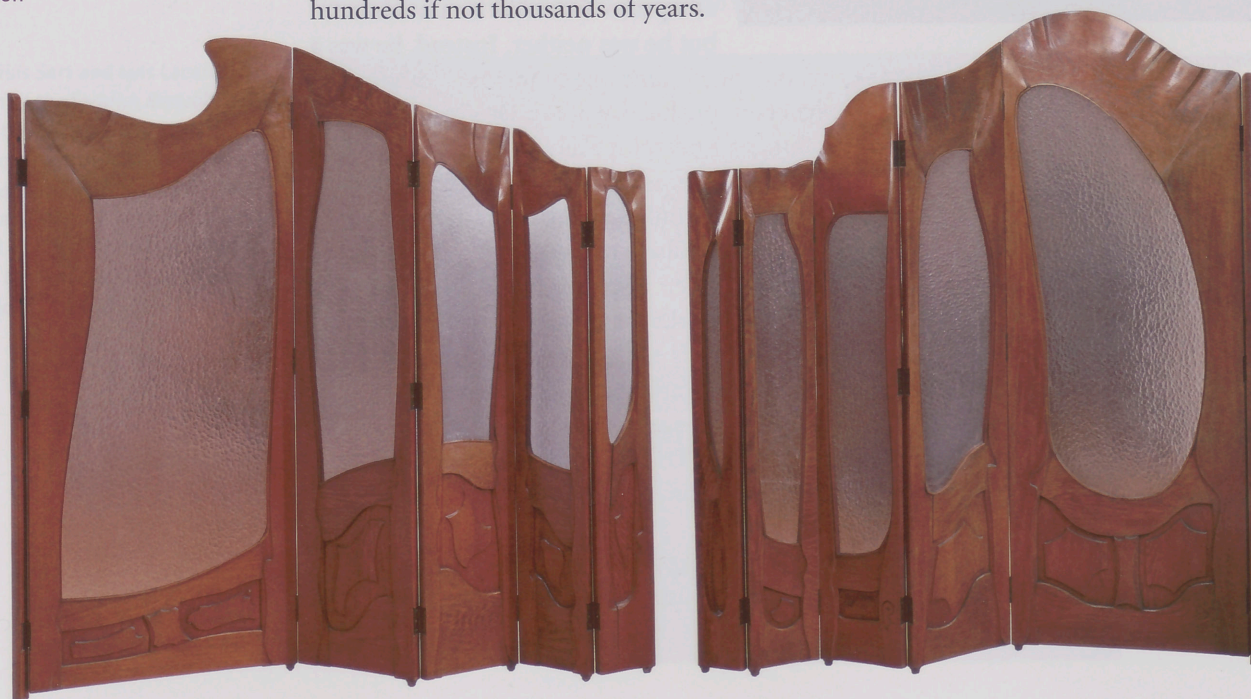
Barcelona & Modernity: 1868–1939

A new exhibition spans seven turbulent decades in the artistic life of a city that created its own definition of modernity

The exhibition *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí*, opening at the museum on October 15, is the product of several years of intensive research and dialogue among scholars on both sides of the Atlantic. It originated with research on a single canvas, Picasso's Blue Period masterpiece *La Vie*, painted in Barcelona in 1903. Several trips to Spain for this purpose were followed by informal consultations with colleagues in the United States and Europe. From this modest beginning a larger and more daunting project emerged, eventually blossoming into an exhibition that explores the artistic life of an entire city over seven decades of turbulent social and cultural change.

While the concept was intriguing, the project presented such unusual challenges that serious questions arose about its feasibility. Could we make the necessary connections between the art and unfolding history of a city over such a long time span? How could we represent Barcelona's extraordinary architecture in a traveling display? Was it even possible to properly address the multiple and conflicting identities of Barcelona, a city physically located in Spain, but with its own language and distinctive Catalan identity? How would we counter the prevailing interpretation of modern art that tends to redefine everything in terms of French history, applying labels such as Art Nouveau to styles that originated elsewhere? Complicating things, we discovered that it is impossible to isolate Barcelona's art from the richness and complexity of Spain, or perhaps more properly, of Iberia—a land of not one but many languages and cultures, each with its own history stretching back hundreds if not thousands of years.

Antoni Gaudí. *Double Folding Screen from Casa Milà*, 1909. Oak and cathedral glass, 196 x 400 cm. Private collection



This exhibition is about one of those cultures and, more precisely, a distinctive epoch in the life of Barcelona. During the years between the September Revolution of 1868 and the fall of the Second Spanish Republic in 1939, Barcelona transformed itself from a city of provincial culture into one of the most dynamic centers of modernist art and architecture in Europe. It produced major international artists and architects—most notably Pablo Picasso, Antoni Gaudí, Joan Miró, and Salvador Dalí—along with scores of others, some practically unknown in this country. Certainly, any understanding of modernist culture in Spain must begin with Barcelona, a bustling seaport located in the northeast corner of the Iberian Peninsula, barely 95 miles from the French border. By 1900 Barcelona had become the most industrialized, populous, and culturally advanced city in Spain. Yet, as the capital of Catalonia, a region with its own language and artistic traditions, the city also stood apart.

During the period covered by this exhibition, Barcelona's artistic life became deeply entwined with rising Catalan nationalism and aspirations for autonomy. Catalans dreamed of defining themselves by their own culture and of transforming Barcelona into a world-class city rivaling Paris and London, an ambition they knew could only be achieved through an enduring commitment to modernization and progress.

We have organized the exhibition to trace the unfolding development of three major artistic movements: Modernisme, Noucentisme, and Avant-Gardism. The most important architect of the modernista era, Antoni Gaudí (1850–1926), is widely misperceived as a proto-Surrealist or a madman, but he was neither. Instead, he was a

man of humble origins who became one of the most original and ingenious designers in the history of art. Originally trained as an artisan in his father's workshop, Gaudí was keenly sensitive to the beauty of natural forms and materials. During his mature years, he designed not only revolutionary architecture of near savage modernity, but also exquisite interior furnishings and functional objects often inspired by Mediterranean vegetation and sea life. His works are mistakenly associated with Art Nouveau, although his early designs predate that style's invention in northern Europe and his mature works were largely inspired by direct study of nature. His incomplete church of the Sagrada Família (Holy Family), the structure most closely identified with Barcelona, remains controversial to this day.

Pablo Picasso, Gaudí's young contemporary, entered into the life of a rebellious, modernista artist when he began fre-



Pablo Picasso. *Blindman's Meal*, 1903. Oil on canvas, 95.25 x 65.5 cm. The Metropolitan Museum of Art, New York, Mr. and Mrs. Ira Haupt Gift. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York. Photo © 1996 The Metropolitan Museum of Art

Salvador Dalí. *The Accommodations of Desire*, 1929. Oil on canvas, 22 x 35 cm. The Metropolitan Museum of Art, New York, Jacques and Natasha Gelman Collection, 1998. © 2006 Salvador Dalí, Gala-Salvador Dalí Foundation/Artists Rights Society (ARS), New York. Photo by Malcolm Varon © 1988 The Metropolitan Museum of Art



quenting the artists' café Quatre Gats (Four Cats) at the age of 18. His engagement with the bohemian painters and poets who patronized this legendary café reached full maturity with two Blue Period paintings, *La Vie* and *The Blindman's Meal* of 1903. Continuing to maintain intimate ties with the city's artists, Picasso developed a close relationship with the young Joan Miró in the 1920s, when they simultaneously began exploring nearly abstract, biomorphic forms spontaneously generated during the painting process. Their development of a new method of painting based on the free association of forms and ideas—seen in Miró's depiction of a woman strolling down one of the most famous boulevards in Barcelona (on this magazine's cover)—inspired a generation of Catalan Surrealists. Miró's painting refers not only to a woman wearing fashionably white stockings, but also to the artist himself, who is abstractly represented by the triangle in the upper right, a symbol for a painter's palette, while black lines suggest both an exchange of glances between the figures and an umbrella swinging from the woman's arm. Salvador Dalí, also acquainted with Picasso and Miró, worked in this semi-abstract manner for a few years, then abandoned it in 1929 upon inventing his own "paranoiac-

Josep Lluís Sert and Luis Lacasa. *Pavilion of the Spanish Republic, Paris International Exposition of 1937*. Model of wood and plastic (made 1987), 140 x 230.5 x 201 cm. Museo Nacional Centro de Arte Reina Sofía, Madrid. Photo © Archivo Fotográfico Museo Nacional Centro de Arte Reina Sofía, Madrid





Pere Català i Pic. *Let's Crush Fascism*, 1936. Poster, 96.5 x 67.7 cm. IVAM—Instituto Valenciana de Arte Moderno, Generalitat Valenciana, Valencia

critical” method of painting disturbing, Freudian dream imagery with meticulous realism.

Barcelona arrived at full integration with the international avant-garde in the late 1920s through the emergence of an array of Surrealists and a distinguished school of rationalist architecture. The two tendencies came together at the Spanish Republic’s pavilion for the Paris International Exhibition of 1937. The building, designed by Josep Lluís Sert and Luis Lacasa, was commissioned to attract world support for the embattled Spanish Republic during the civil war of 1936–39. Scores of artists contributed paintings, prints, and sculptures to the pavilion, including Picasso (*Guernica*), Miró, Alberto Sanchez, and Julio González.

During the civil war, which began with an attempted coup d’état by Spanish military officers, the focus of artistic production in Barcelona was redirected toward defending Catalonia and its democratically elected government. Barcelona remained a center of ardent support for the Republic throughout the war, and the city’s artists produced powerful works urging unity in the fight against fascism. Picasso and Miró painted some of their most overtly political works during this period, but to no avail. General Francisco Franco’s final defeat of the Republic in March 1939 brought a right-wing dictatorship to power that crushed progressive political and cultural movements in Barcelona. After seven decades of intensifying activity, the city’s meteoric rise in the visual arts came to a crashing halt, ending an extraordinary episode in the history of modern art. 🏠



Robert Hughes Lecture/Booksigning
Saturday, October 14, 2:00. *Barcelona: City of Marvels*. Robert Hughes, renowned writer and historian, was the chief art critic for *Time* magazine from 1970 to 2001. He is author of the monumental 500+ page *Barcelona* as well as a 156-page “short” version, *Barcelona, the Great Enchantress*. Other books include *The Shock of the New* and *American Visions: The Epic History of Art in America*—both also made into TV programs—as well as *Culture of Complaint*, *The Fatal Shore*, and *Goya*. He will sign copies of his memoir, *Things I Didn’t Know*, to be released this fall.

Special price for CMA members \$35, non-members \$55, through the ticket center. Non-refundable service fees apply for telephone and internet orders.

Barcelona Programs

Guest Lectures

Join us for these free lectures that explore different aspects of the exhibition *Barcelona & Modernity*.

Wednesday, November 1, 6:30–7:30.
Jordi Falgàs, Cleveland Fellow in Modern Art, The Cleveland Museum of Art. *Picasso in 1906: Savoring the Secrets of the Mysterious Land*.

Friday, November 3, 6:00–7:00 (free; ticketed). Robert Rosenblum, Professor of Fine Arts, New York University. *Salvador Dali and the Spanish Grotesque*. Free tickets available October 1.

Saturday, December 2, 2:30–3:30.
Bradley Epps, Professor of Romance Languages and Literatures, Harvard University. *Between the Rose of Fire and the City of Ivory: Barcelona and Modernity*.

Barcelona & Modernity Course

4 Tuesdays, October 17–November 7, 10:30–12:00. *Barcelona & Modernity: Gaudí to Dalí, Picasso: A Man of Many Faces, Dalí and Surrealism*, and *Gaudí: Detour to Modernism*. \$70, CMA members \$56; individual sessions \$25, CMA members \$20.

Barcelona & Modernity Symposium

Saturday, November 11, 12:30–4:30. \$40, CMA members \$20, students free with ID. *Mary Ann Newman*, Institutional Coordinator, Institut Ramon Llull, moderator; *Gary McDonogh*, Professor and Director of the Program in Growth and Structure of Cities, Bryn Mawr College; *Robert Lubar*, Associate Professor of Fine Arts, New York University; *Santiago Alcolea*, Director, Institut Amatller D’Art Hispànic; *Josep Miquel Sobrer*, Professor of Spanish and Catalan, Indiana University.

MEMBERS

Enjoy unlimited free admission to *Barcelona & Modernity* and be among the first to view this exhibition during Member Preview Days on Friday, October 13 (10:00–5:00) and Saturday, October 14 (10:00–2:00). Save 15% on purchases in the *Barcelona* Museum Store.

Bravo Barcelona! Family Day

Sunday, November 5, 12:00–4:00

Join us for free hands-on art activities and special exhibition tours for the whole family!

Spiraling Shapes of Miró. Enter the fantastical world of Joan Miró and create images using pastels and cut paper.

Piece It Together! Antoni Gaudí enthralled the world with his elaborate architecture encrusted with broken ceramic mosaics. Come and create paper mosaics of your own!

Exhibition Tours

Docents give gallery talks in the exhibition *Barcelona & Modernity* at 1:30 daily, and 6:00 Wednesdays with a few exceptions (see calendar). Talk free; exhibition ticket required.

Two by Copley

Masterpieces by John Singleton Copley lead a small group of American paintings lent to Oberlin

Among the four American portraits from the CMA currently on view at Oberlin College's Allen Memorial Art Museum are two masterpieces by John Singleton Copley (1738–1815), a native of Boston who is viewed today as the most esteemed painter of colonial America.

Considering the virtual absence of quality paintings in the colonies for Copley to study at the time of his artistic maturation, it is astonishing that he was able to achieve such a high degree of technical mastery. Diligently desiring to hone his skills, Copley shipped a few of his paintings to England in order to solicit advice from leading painters. He also pored over European prints to learn elements of composition, a source evident in his portrait of Catherine Greene, whose fanciful costume and elegant pose derive from an English engraving. This portrait holds an important place in CMA's history, for it was the first painting purchased by our newly established museum.

Copley's consummate ability to capture personality is wonderfully manifest in his portrait of Nathaniel Hurd, a famous Boston silversmith and engraver. The warm gaze and unforced smile suggest the friendship between the two artists. Hurd's open-collared shirt, along with the rakishly tilted turban that covers his shaved head in place of a ceremonial powdered wig, adds to an air of refreshing informality that is uncommon in portraiture of the time. This unconventional approach resonated long after the portrait was completed; indeed, nearly a century and a half after its creation, the Worcester Art Museum, Massachusetts, declined to purchase the work because some members of the museum's board of trustees felt that Hurd was "too sensual and gross in appearance." These misgivings proved our good fortune: the painting was subsequently acquired by the CMA, and it is now regarded as one of colonial America's greatest portraits.

Copley did not travel overseas until 1774, when he permanently left these shores for England to escape the pending Revolutionary War. Although apparently politically neutral, he had married into a staunch Tory family; in fact, his father-in-law owned the tea that was tossed into the harbor during the Boston Tea Party. In England, Copley maintained a successful career as a portrait painter until his death. 🏠



John Singleton Copley. *Portrait of Nathaniel Hurd*, ca. 1765. Oil on canvas. Gift of the John Huntington Art and Polytechnic Trust 1915.534



John Singleton Copley. *Portrait of Catherine Greene*, 1769. Oil on canvas. Gift of the John Huntington Art and Polytechnic Trust 1915.527

Space for Learning

The Department of Education and Public Programs takes
the next step in its distinguished history



Granite "stripes" rest on wooden pallets during the original construction of the Marcel Breuer building.



CLEVELAND MUSEUM OF ART
General Contractors:
Turner Construction Company
Contract No. 2551
Architect:
Marcel Breuer & Associates
View: East wall looking North
View No. 115 April 21, 1970

Contractor's documentary photograph showing building progress in 1970

On October 15, the museum reaches the first milestone in its multi-year expansion project with the opening of the Arts and Education Center in the renovated north building, the 1971 Modernist landmark designed by Marcel Breuer. But education at the museum is nothing new. The Department of Education and Public Programs began a year before the museum opened its doors in 1916. Edward Whiting, the museum's first director, set the standard: "The museum of today is primarily an education institution and I foresee the widest possible opportunities for us in this direction." Those words still resonate in the 21st century.

Thomas Munro directed the department from 1931 to 1967 and established a legacy in the field of museum education by advocating scientific research as an important component of youth education, and of understanding the breadth and integration of the arts of music, literature, dance, architecture, and the visual arts. By the late 1960s, expanded education activity warranted additional space dedicated to learning, and the 1971 opening of Breuer's education wing launched vibrant decades of commitment to community education at all levels.

The CMA recognized the necessity of contributing to the expanding integration of museums into the life of communities and created a number of new teacher-related initiatives beginning in the 1980s. In 1982, Penelope D. Buchanan created the Teacher Resource Center, which currently has a membership of 4,000 teachers and offers workshops throughout the year for graduate credit through a partnership with Cleveland State University. In the Asian Odyssey collaboration (now 27 years old), which brings students from the Shaker Heights and Beachwood school districts to the museum, teachers and CMA educators team-teach an interdisciplinary curriculum of art, history, and literature. A

\$750,000 Freeman Grant awarded in 2001 provided funds to establish partnerships with schools in Japan and China. Summer workshops with teachers resulted in a K–12 interdisciplinary curriculum featuring the Asian collection.

During the decades of the 1980s and '90s, museums nationally wanted to know more about their visitors. The Cleveland Museum of Art was one of ten top American museums to participate in a program of visitor studies and focus groups that was arguably one of the most important impetuses shaping visitor involvement in museums of the last 60 years, elevating the

importance of visitor opinions and experiences in the museum environment. Subsequently, the museum received a three-year grant from the Getty Grant program to conduct visitor studies around the Renaissance-Baroque gallery reinstallation that assisted in defining methods of interpretation. The studies still form a baseline for understanding CMA visitors. A report, *The Visitor's Voice*, done with Howard Gartner of Project Zero at Harvard University, became an important model for national museums.

Community outreach found a new model through the museum's 75th anniversary and the first Parade the Circle. The

one-day parade event caps months of workshops and partnerships in Cleveland's community. Starting in 1990 with an audience of only 150, it has grown into the premier arts event in the city, with some 1,500 participants and 50,000 spectators. By the end of the 1990s, the March Mask Festival, September Chalk Festival, and December Lantern Festival all accented the museum's public program calendar and deepened the collaborations with Cleveland's diverse communities. In 2001 Parade the Circle won the Governor's Award for Arts Outreach.

A major event of the mid 1990s was the award of the Lila Wallace–Readers' Digest Convening the Community Grant that funded gallery reinstallations and outreach to communities in underserved neighborhoods in the Cleveland area. Education programs significantly contributed to the initiatives staged around the reinstallation of the Egyptian and Armor galleries.

The Archaeology Camp for the *Pharaohs* exhibition in 1996 won *Northern Ohio LIVE* magazine's Education Award of Excellence and continues to inspire future thinking about interactive learning spaces. In 1997, the department arranged a complement to the exhibition *When Silk Was Gold* with the creation of the Kalachakra Mandala by Tibetan monks. In all, 38,000 people attended the six-week event.

Also in 1997, an innovative program with the Cuyahoga County Board of Mental Retardation began a statewide movement for adult training centers to use the creative arts as therapy and life enhancement. Studio workshops at the museum inspired personal victories: one person climbed the stairs for the first time; another spoke his name for the first time.

A director for performing arts was hired in 1998 to create a program of world music that would present concerts as diverse

SIGN UP AT THE TICKET CENTER

Members receive priority registration and discounts on adult studio art classes and youth programs. 216-421-7350, 1-888-CMA-0033.



In 2006, new stairwells and elevator shafts take form just to the east of the 1971 building.



Glass panels create a weather-protected foyer under the Breuer canopy.

as the museum's encyclopedic collections. The VIVA! series still thrives today. In 1999, the department established its first volunteer docent program with a training program for 60 docents to lead talks in the galleries. That same year saw the inauguration of a spoken-word event, the Nia Coffee House, which brings many first-time visitors from the African-American community.

By 2000, the Education Art collection, once used only for installations through the former Extensions program, became the basis of a more interactive program: Art to Go. Volunteers take works of art into classrooms to present lessons that allow students (wearing gloves) to handle works of art—experiencing the weight of a 16th-century gauntlet, for example.

Recognizing the importance of integrating technology into museum education, the CMA was one of the first art museums to establish a distance learning program using live, interactive videoconferencing equipment to teach K–12 grade levels around the United States. The education department was granted \$496,000 from the State of Ohio to launch the program, which has become a national leader, serving approximately 20,000 students annually with more than 40 lessons co-developed with community educators.

The reinstallation of the gallery of sub-Saharan African art drew upon focus groups and in-gallery interviews and research to shape the interpretation plan and design. The studies continue to inform thinking about installations in the expanded museum.

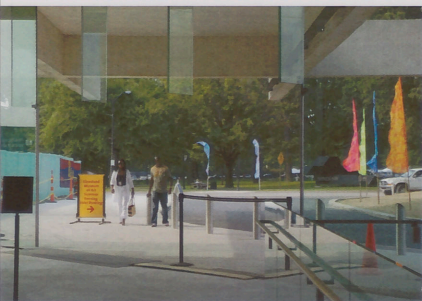
The department begins this school year with a new partnership with the Cleveland Municipal School District: John Hay High School's new School of Architecture and Design. Museum director Timothy Rub co-chairs the partnership advisory committee. Throughout the year students and teachers will use the museum, its collections, and the construction process as a learning laboratory and extension of classroom learning.

The department's increased activity outside the museum corresponded with a space crunch back at home. As the museum's programs became more complex and the collection grew over the past 35 years, parts of the education wing were shifted to other uses: the upper special exhibition space became a permanent gallery of contemporary art; a student lunch room and a classroom on the lower level were converted to dining and catering facilities and another became distance learning studios, and the department itself moved out of its longtime offices as work on the museum expansion project approached.

The opening of the Arts and Education Center signals a recommitment of the 1971 wing to arts education, with two new distance learning studios, a docent study room, the Teacher Resource Center, offices for the Education Art collection, six renovated classrooms, and the relocation of the Ingalls Library to the top floor of the building, thus consolidating all of the museum's education and research resources in a single area. Future plans include the Lifelong Learning Center, with learning environments to engage museum visitors of all ages. Interactive, themed environments will provide interpretive strands to the permanent collection galleries and the new piazza, opening in 2011. As the museum approaches its 100th year as the city's major visual arts education force, these new spaces will foster learning and creativity for future generations. ■



Art classes: 1971, 2006. John Moore, top, still teaches in the area.



Visitors enter the museum soon after the doors were opened for Summer in the Courtyard in July.

The World Around Town

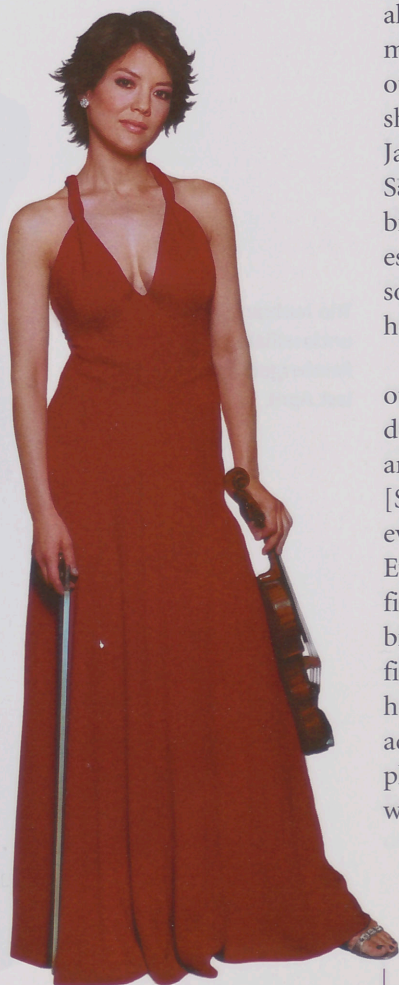
The closing of Gartner Auditorium opened new opportunities for audiences and performers alike

When Gartner Auditorium closed for renovation last year, the museum decided not to suspend its Gala classical and VIVA! world music subscription concert offerings, but to take the opportunity to explore alternative venues around town—especially some of the city’s musically and architecturally magnificent houses of worship. What would it be like to hear a gypsy violinist in Trinity Cathedral? How about the famed women’s *a cappella* chorus Le Mystère des Voix Bulgares in St. Stanislaus Church? The music of Osvaldo Golijov in the Temple–Tifereth Israel? With the VIVA! and Gala Around Town series, audiences had those opportunities and more.

A patron at the Shrine Church of St. Stanislaus said, “I can’t believe I have lived in this city for 20 years and never saw this incredible church.” Many more comments were summed up by this sentiment: “I loved seeing the historic venues. Keep it up!” Meanwhile, another group also found the series to be a challenging and rewarding experience: the performers.

Violinist Anne Akiko Meyers, for example, performed in Tremont’s historic Pilgrim Church with pianist Rieko Aizawa. “The first time you play in a new room,” she says, “you’re always apprehensive—worried about the acoustics, but even more so about the piano. Fortunately, those things all worked out for us in Cleveland. The room is an unusual triangular shape but it worked out well. We started the program with Janáček, very intense. Followed that with an ethereal piece by Satoh, a contemporary Japanese composer. I explained a little bit about the Buddhist philosophy behind it, which was interesting, being in a church. Then Mozart, which was almost like a sorbet. Then intermission followed by Schubert, which is very heavy.”

Part of what makes an unusual event like this work is thorough behind-the-scenes preparation, which was much in evidence to Meyers. “Massoud [Saidpour, director of performing arts, music, and film] and his staff were so good to us. Jeremy [Shubrook, manager of office and production] made sure everything was right and that we had everything we needed. Everyone was so appreciative—we really had no worries.” But figuring out an unfamiliar performing space always involves a bit of trial and error. “The church is fully carpeted so you’d figure it would dampen the sound a lot, but then the pews are hard and there’s a high ceiling, so you just have to play with the acoustics. Sometimes I wish I could just say ‘Can somebody play the violin for me and play it exactly the way I would play while I go up into the balcony and listen to what I sound like?’”



LEFT AND ABOVE: Anne Akiko Meyers performed in Tremont’s Pilgrim Congregational Church last April.

she laughs. "This kind of thing is always a little bit of an adventure. But then, the unusual setting makes it more dramatic, which is fun."

Austrian organist Martin Haselböck, who performed on the newly renovated Skerritt-Cumming Organ at First Baptist Church on Fairmount Boulevard, is used to these challenges. "The curse of the organist," he says, "is that wherever you go, it's a new adventure. The program can be set in advance based on the style of the instrument and what you can learn about it from other people who have played it, but in real life there are always lots of surprises. When I arrive, the first thing I do is check the instrument—just go through the different sounds trying to find the special things about the instrument and the room. Then I go through the program and try out some of those ideas to see if they work. In the second rehearsal I make the final decisions."

As an internationally touring musician, Haselböck encounters the full range of musical styles. "There is absolutely a different character to the instruments from different countries. A French organ has a distinctive sound, and an Italian organ has a different sound, while an instrument from Austria is also unique. American organs tend to be very big and have a lot of features. They are often very eclectic."

This recital left a particularly favorable impression with the performer. "I was very surprised about the large audience," Haselböck says. "I work as a conductor a lot, and one expects a larger and more diverse audience for [orchestral] performances. But a large crowd for an organ recital is more unusual. I think there were two audiences—what I will call 'organ freaks' plus the museum audience. The 'organ freaks' are special, often church people who know a lot about the instruments and the repertoire, and they have their favorite players. Then the museum audience is perhaps interested in the music in general, but probably not so sophisticated about the organ."

One of the staples of solo organ performance is improvisation, since a single performer can venture off on tangents without tripping up any fellow musicians, but its purpose is more than just showcasing the talent and daring of the performer, Haselböck asserts. "Improvising helps a lot in performing for such an audience, because one can improvise some more sophisticated things for the organ aficionados while for example playing a more popular repertoire."

While some of the performances introduced audiences to new venues and vice versa, others welcomed new artists to famil-



In March 2006, Le Mystère des Voix Bulgares sang for a full house in the Shrine Church of St. Stanislaus. They return for a special holiday concert this December.

Trio Joubran brought its unclassifiable hybrid music to Reinberger Chamber Hall last April.



iar concert halls. Samir Joubran brought his trio of Palestinian Christian oud players to Reinberger Chamber Hall. Joubran readily admits his music is a bit hard to classify. “Sometimes you find our CD in the traditional music section, sometimes in jazz, sometimes classical, sometimes world music,” he says. “We play a lot of jazz festivals, but we also played Carnegie Hall. I like that.”

The hybrid of genres even extends to the instruments the trio plays. “My brother Wissam graduated from the Antonio Stradivari Institute in Cremona, Italy, the first Arabic graduate from that institute,” says Samir. “He is the fifth generation of oud builders in my family, but my father felt it was very important for him to attend this institute. There was [family] tradition, but no science. Learning how to build a violin has given him new insights into the oud—chemistry, acoustics. We knew which kinds of wood were best for making the oud, but not specifically why. Now we know why. We did not want to have the sound by accident.”

Trio Joubran’s process of composition begins with loose improvisation. “We sit and start to improvise for at least two hours,” says Samir. “Less than two hours, nothing will happen. We play and play and whoever has the most brilliant idea, that’s the one we use as the basis for the composition. This is the first time that music for the oud has been composed for three instrumentalists. It has been a challenge to do this without using Western techniques.

“Most of our performance in Cleveland was our own compositions except for one traditional song that I sang,” he recalls. “The music is 60 or 70 percent improvised, based on the original composition. That concert was particularly brilliant for us. It is especially satisfying to win over an audience that is not already familiar with the music, and this audience was 99 percent American, with very few Arabic people. When there are a lot of Arabic people, they can lead and carry the audience. But this time, I felt like the people were really discovering for the first 15 to 20 minutes of the concert—discovering slowly by thinking and feeling and listening until they began to feel connected with the music. The musical improvisation is improvisation with the audience. Without the relationship with the audience, it is nothing.”

Toni S. Miller, a board member of the Musart Society, the museum’s longstanding classical music support group, was especially gratified that the museum could help introduce Clevelanders to new musical experiences. “I was delighted with the series last year and I subscribed again this year. It was a challenge, but so exciting to bring concerts to all these venues. I had been inside all of these places before, but it was wonderful to see the expressions on people’s faces when they first stepped into St. Stanislaus or Pilgrim Church—they were in for such a treat. It was thrilling because it opened up the city to so many people. I think it accomplished a lot and I’m so glad I could participate.” All of this bodes well for this year’s series and for the future of music and performing arts events at the museum. When performers have rewarding experiences, they like to come back and do it again—and so do audiences. 🏠



Austrian organist Martin Haselböck performed at First Baptist Church on Fairmount Boulevard last March.



SUBSCRIBE TODAY

Subscribe to this year’s VIVA! & Gala series in person at the ticket center (no handling fee), by phone at 1-888-CMA-0033, or online at www.clevelandart.com/perform.

Receive advance notice of the concert series, priority reservation, and generous discounts on both subscriptions and single tickets.

Education

Lectures for Adults

These courses offer patrons a survey of the visual arts with an emphasis on understanding art through form, content, and cultural context, while drawing particular attention to important works from the Cleveland Museum of Art's collection. Register at the ticket center.

World Views: Introduction to Non-Western Art, Part 1

7 Wednesdays, October 4–November 15, 10:00–11:30 at Baldwin-Wallace East. Topics include *Ancient Egypt, Ancient China, Ancient Japan and Korea, Buddhist India and China, Early China, Early Buddhist Japan, and Hindu India*. \$128, CMA members \$98; individual sessions \$25, CMA members \$20.

AIA Lecture

Making Heroes in the Athenian Agora: A New Interpretation of the Temple of Hephaistos

Wednesday, October 4, 5:00. Professor Judy Barringer (University of Edinburgh) presents a lecture in the newly renovated lecture hall.

Textile Art Alliance Programs

Textile Art Alliance Third Annual Wearable Art Fashion Show & Boutique

Sunday, October 22, LaCentre, 2577 Detroit Road, Westlake 44145

11:00 *Boutique Sales*, open to the public

2:00 *Fashion Show & Lunch*

See the newest, freshest styles in the area. Meet artists from four states, own an exclusive piece, or purchase a very special holiday gift. Boutique only: \$5 at the door. Boutique, fashion show, lunch, runway sales: \$40. For reservations call Charlotte at 440-842-5565, cvmccoy@cox.net. For more information visit www.cma.org/taa.

Tea and Talk

Sunday, October 8, 1:30, Judson Manor, 1890 E. 107th Street, Cleveland. Bring one or two of your recent pieces (finished or in progress) for an informal sharing and problem-solving session. For reservations call Martha at 216-707-2579.

The Annual John and Helen Collis Lecture

An Annual Lecture Devoted to Ancient Greek and Byzantine Art

Sunday, October 22, 2:00 in Gartner Auditorium. David Gordon Mitten, James Loeb Professor of Classical Archaeology, Department of the Classics, Harvard University, presents *Alexander the Great: A Man for All Seasons*. Free tickets required (at the ticket center).

Art and Fiction Book Club

Visit the new Ingalls Library and look at art history through books with fine art themes. The program blends slide presentations about art with discussions about the book and its art themes. Books related to book selections are also on display. This program is a collaboration of the CMA library and education departments. Register at the ticket center. \$44, CMA members \$35.

Michelangelo and the Pope's Ceiling by Ross King. 3 Wednesdays, October 4–18, 1:30–3:00.

Book Club Espresso

Come experience an express version of the popular book club for free.

The Girl with the Pearl Earring by Tracy Chevalier. Monday, October 16, 3:00–4:00 at the Rocky River Starbucks, 19555 Detroit Road.

Teacher Resource Center

Teachers! The museum's Teacher Resource Center is a national model for arts-based continuing education training. Call 216-707-2477 or visit www.clevelandart.org to sign up.

This fall and winter the TRC will focus exclusively on providing educators with the tools and knowledge they need to incorporate the *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí* exhibition into their classroom curriculum. Workshops will take place on Wednesdays and select Saturdays, and will be offered for graduate credit through CSU. Please see www.clevelandart.org/educatn/trc-news for a list of workshops. For more information or to join our mailing list please call 216-707-2477.

Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Katherine Klann at 216-707-2458.

Destinations in Art

Museum staff takes patrons on a virtual tour of the art of a country each month in this free public lecture series. These programs are held via videoconferencing to the Mayfield and Maple Heights branches of the Cuyahoga County Public Library.

Tuesday, October 3, 2:00–3:30

Mesoamerica and the Maya, Part 1.

Tuesday, October 10, 2:00–3:30

Mesoamerica and the Maya, Part 2.

Fine Print Fair

Friday, October 6–Sunday, October 8. Attend the Print Club of Cleveland's 22nd benefit for the Department of Prints at Corporate College, 4400 Richmond Road, Warrensville Heights. Fourteen dealers exhibit and sell fine prints, from old master to contemporary, plus drawings and photographs. **Fri/6** 4:30: Dr. Jane Glaubinger, *Introduction to Print Collecting*; 5:30–8:30: Opening-night preview. **Sat/7** Fair open 10:00–5:00. **Sun/8** Fair open 11:00–4:00. 9:30: Breakfast/lecture *Collecting Works on Paper: A Director's Perspective*, Timothy Rub, CMA director. For information or breakfast/lecture reservations call 216-707-2242.



David Mitten, Collis lecturer. Photo by Tony Rinaldo.

Grand Opening

Sunday, October 15, 2:00–5:00

CMA invites our community to a free open house celebrating the opening of classroom spaces and lecture halls, studios and office spaces. Learning is fostered by creativity through a spirit of collaboration. Participate in free studios designed for adults and families, enjoy music and dance performances by community groups, visit the new distance learning studios, and experience works of art from the Art to Go

suitcase program. Entry to the *Barcelona & Modernity* exhibition requires a ticket.

Student Week at CMA

University students around town are invited to join us this week (October 15–20) to celebrate the opening of the Arts and Education Center and the special exhibition *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí*. Free tours of the exhibition (ticket required for entry) at 7:00 on Wed/18 and Fri/20. Attend films specially discounted for students.



SLAM IT! Discover Your Voice

Tuesdays through November 7, 4:30–6:00. Free poetry workshops for teens.

In this program, teens can hone their poetry skills with working poets, join an e-community of teen poets, get published and contribute to a CD and chapbook, and compete in poetry slams. Sessions include *Point of View and Persona Performance; Memoir, Editing, and Articulation; Pronunciation; Writing for Two Voices and Inflection; Group Performance—Memorization; Performance, Peer Review, and Poetry Slam*. These sessions also tie in with National English Language Arts Standards. Programs are held at the Mayfield and Maple Heights branches of the Cuyahoga County Public Library. Slam competition on November 11 from 6:00–8:30 at the Museum of Contemporary Art, Cleveland.

Support for Destinations in Art and SLAM IT! is provided by the Institute of Museum and Library Services, an independent federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities.

Adult Studios

Register at the CMA ticket center. *Registration deadline: three business days prior to the start of the class.*

Introduction to Drawing. 6 Mondays, Oct 23–Dec 4 (no class Nov 10), 10:00–12:30. Practice drawing: line, tone, perspective, and composition. This class is for beginners to those with some drawing experience. Supply list provided at registration. Kate Hoffmeyer, instructor. \$135, CMA members \$108.

Chinese Brush Painting. 6 Tuesdays, Oct 24–Nov 28, 1:00–3:30. Use a Chinese bamboo-handle brush to create stylized expressions of form, shade, and texture. Supply list at registration. Mitzi Lai, instructor. \$135, CMA members \$108.

Composition in Oil. 7 Fridays, Oct 27–Dec 15 (no class Nov 24), 10:00–12:30 or 6:00–8:30. Balance of color, pattern, contrast, texture, and form can strengthen composition in oil. Whether a beginner or an experienced painter, you'll gain sensitivity to color preferences and other important aesthetic choices. Susan Gray Bé, instructor. \$158, CMA members \$126; supplies \$60 for first-time students.

Art Classes for Kids and Teens

Let our newly renovated classrooms inspire your child's creation of wildly imaginative art. Registration is now open for the six-week fall session of Museum Art Classes, October 14–November 18. Choose 10:00–11:30 or 1:00–2:30 class sessions. Register at the CMA ticket center at 216–421–7350. Limited enrollment. See the inserted flyer in this issue for course details. \$72, CMA members \$60; *Parent and Child* \$85, CMA members \$72.

Art Meets Coffee at Starbucks!

Art Corners in ten northeast Ohio Starbucks stores feature the CMA collection in poster prints. Each participating store highlights its own selection of images. The different stores also offer various CMA arts experiences, including Art to Go hands-on art encounters for families and children, Art Crew appearances, book clubs focusing on art and artists, and Coffee Talks featuring CMA staff.

CMA members also receive invitation-only benefits and specials from Starbucks. See www.clevelandart.org/whatsnew for more details.

Community Arts Around Town

Puppets perform on Wade Oval during University Circle Incorporated's *Fall for the Circle* on Fri/13 and Sat/14, 11:00–2:00. See scarecrows created by Community Arts artists throughout University Circle beginning September 27 and continuing throughout October. For more information visit www.universitycircle.org. See puppet displays at Cleveland Metroparks Zoo's *Boo at the Zoo*, Thu/20–Sun/23 and Thu/27–Sun/30, 5:30–8:30. Costumed dancers and puppets perform Fridays and Saturdays. For *Boo at the Zoo* tickets and information visit clemetzoo.com. Puppets join the El Día de los Muertos parade at Josaphat Hall, Sat/28 at 5:00. See www.diaelosmuertosohio.org.

Lantern Making Workshops

In November Community Arts artistic director Robin VanLear and her staff lead a three-session workshop on batik lanterns. November 3–17; choose one session each week: Friday 6:00–8:30 or Sunday 2:00–4:30. Individuals \$25; families \$60 up to 4 people, \$15 each additional person; one lantern per person; \$15 each additional lantern. Call 216–707–2483 for more information.

Performance

VIVA! & Gala Around Town

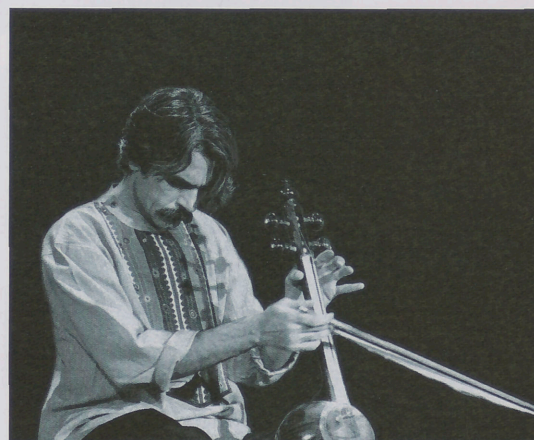
Visit www.clevelandart.org/perform for detailed information about the entire Around Town series, including directions, parking, and dining options in the neighborhood.



Masters of Improvisation:

Kayhan + Erdal

Wednesday, October 11, 7:30.
Two-time Grammy nominee Kayhan Kalhor joins Turkish master Erdal Erzincan for an evening of brilliant improvisations based on Persian classical and Turkish Sufi music. Kalhor is acclaimed for his musical collaborations with such luminaries as cellist Yo-Yo Ma, the Kronos Quartet, and the Ghazal ensemble. Erzincan is beloved as one of his native country's greatest living instrumentalists. "A total master" —Yo-Yo Ma. \$34, CMA members \$29.



Bayanihan Philippine National Dance Company

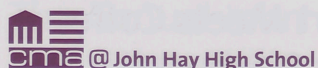
Wednesday, October 18, 7:30.
Demonstrating the abundant charm of their nation of 7,000 islands, this 45-member company of musicians and dancers celebrates one of the world's richest music and dance traditions—by highlighting the diverse indigenous, Chinese, Spanish, and Islamic influences that have formed Philippine culture. Through brightly costumed and dynamic performances, the company has delighted millions of audience members around the world for nearly 50 years. "An engrossing evening of theatrical art ... pervaded by a rare and sweet grace all around" —*The New York Times*. \$34, CMA members \$29.



TOP TO BOTTOM: Kalhor and Erzincan, Bayanihan, and Tango Fire

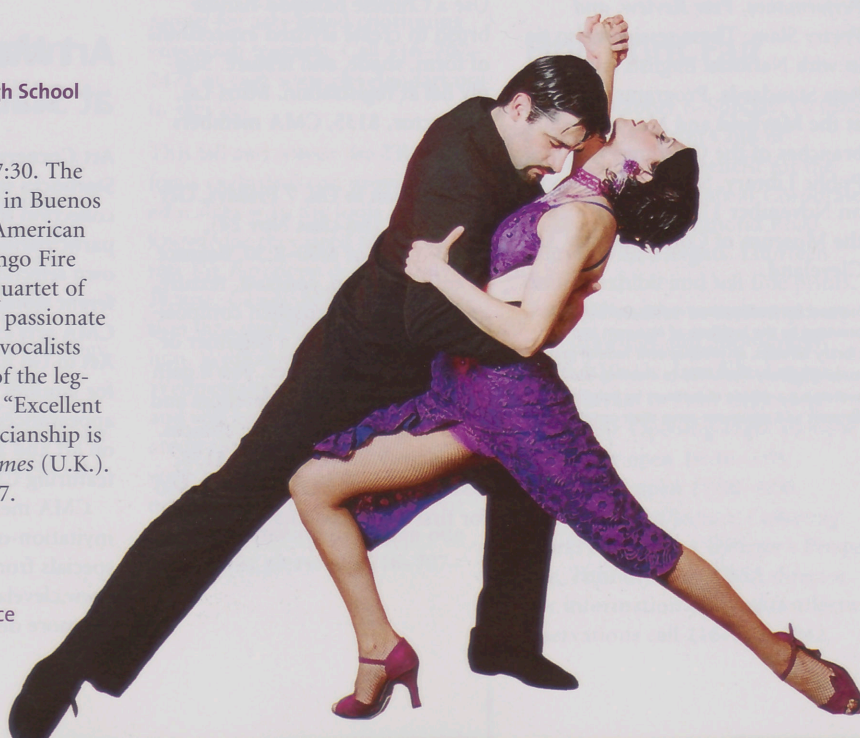


Clockwise from top: Severance Hall, Strosacker Auditorium, John Hay High School



Tango Fire

Saturday, October 28, 7:30. The hottest tango company in Buenos Aires makes its North American debut. The thrilling Tango Fire production features a quartet of brilliant musicians, ten passionate dancers, and two great vocalists performing the music of the legendary Astor Piazzolla. "Excellent dancers [and] the musicianship is extraordinary" —*The Times* (U.K.). \$39, CMA members \$37.



Masonic and Performance Arts Center

Panorama Series



October's films at Strosacker Auditorium on the Case campus include two documentaries, two fictional films that play like documentaries, and one curiosity somewhere in-between. All are Cleveland premieres. Admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum ticket center for \$45



Peggy Gilbert & Her All-Girl Band

(members \$35). Call 216-421-7350 or 1-888-CMA-0033 for advance film tickets or purchase them (cash or check only) at the door. *Special thanks to Karen Cohen, Case.*

Peggy Gilbert & Her All-Girl Band
Sunday, October 1, 1:30. (USA, 2006, color, DVD, 96 min.) directed by Jeannie Pool. Now 101, Peggy Gilbert has been a professional saxophonist and advocate for women musicians for over 80 years. Her remarkable career, which has broken countless barriers and inspired generations, is recounted via interviews, rare photos, and vintage film clips in this new documentary by Jeannie Pool, who will attend the screening and answer audience questions. Admission free, but a donation of \$7 (CMA members \$5, seniors 65 & over \$4, students \$3) requested. *Special thanks to Beverly Simmons, Case.*

Psychopathia Sexualis

Wednesday, October 4, 7:00. (USA, 2006, color, DVD, 102 min.) directed by Bret Wood. Case studies of sexual deviants (drawn from Richard von Krafft-Ebing's groundbreaking and notorious 19th-century medical text) are dramatized in this stylized new film bedecked in the trappings of Victorian-era kink. Adults only! Cleveland premiere.

49 Up

Sunday, October 8, 1:30 and Wednesday the 11th at 7:00. (Britain, 2005, color/b&w, DVD, 135 min.) directed by Michael Apted. Here's the seventh film in Michael

Psychopathia Sexualis



The Puffy Chair

Sunday, October 15, 1:30 and Wednesday the 18th at 7:00. (USA, 2005, color, DVD, 85 min.) directed by Jay Duplass, with Mark Duplass. In this charming and hilarious road comedy that was an audience favorite at Sundance and SXSW, a twentysomething young man embarks on a road trip to deliver a birthday present (a purple La-Z-Boy recliner) to his dad. Relishing the prospect of some quality time alone on the road, he finds his plans dashed when his girlfriend and wacky brother want to tag along. "The funniest, saddest and most emotionally honest 'romantic comedy' to come along in years" —*L.A. Weekly*. Cleveland premiere.

Cavite

Sunday, October 22, 1:30 and Wednesday the 25th at 7:30. (Philippines/USA, 2005, color, subtitles, DVD, 80 min.) directed by Neill Dela Llana and Ian Gamazon. In this acclaimed, low-budget thriller, Adam, a Filipino-American man, flies to Manila for his father's funeral, only to discover that his mother and sister there have been kidnapped by Muslim extremists. The terrorists threaten to kill the hostages unless Adam meets their demands, so Adam is led, via cell phone, on a wild-goose chase through the city's poverty-stricken environs. "A textbook example of seat-of-the-pants guerrilla filmmaking" —*The New York Times*. Cleveland premiere.

Apted's ongoing documentary series that has charted the lives and aspirations of a group of British schoolchildren in seven-year intervals since they were seven years old. Now age 49, the participants speak out on subjects ranging from love and marriage to work, class, and prejudice. "Amazing . . . The spectacle, as in time-lapse photography, of human beings taking shape before our eyes" —Molly Haskell, *Vogue*. Cleveland premiere.



49 Up

All films show in Strosacker Auditorium on the Case Western Reserve University quad, located between Adelbert Road and Martin Luther King Jr. Boulevard. There is free parking on nights and weekends in Case surface lots 1A and 1B, which border northbound MLK between the bottom of Cedar Hill and Euclid Avenue. Enter the lots from MLK at the last traffic light before Euclid. Park your car and walk up the stairs and across the quad to Strosacker. See map on opposite page.

News and Information

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2665

Arts and Education Center

Education wing reopens this
month after renovation.

Ingalls Library Hours

Tuesday-Friday 10:00-5:00
Wednesdays until 9:00 starting
October 18
Reference desk: 216-707-2530
Please call the library prior to your
first visit.

Parking Deck Open for Barcelona

Starting October 14. Additional
parking is available nearby in
University Circle. Fees apply at all
locations.

Ohio Arts Council

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THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS



Magazine Staff

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Gregory M. Donley, Kathleen Mills
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Gregory M. Donley
Photography: Howard T. Agriesti,
David Brichford, Gregory M. Donley,
Gary Kirchenbauer
Digital scanning: David Brichford
Production: Charles Szabla

Questions? Comments?

Magazine:
magazine@clevelandart.org
General museum:
info@clevelandart.org

Barcelona Members Events

The members reception is Saturday,
October 14, 7:00-9:30. Members \$35,
guests \$45. Earlier that day, hear the
renowned critic Robert Hughes offer
a lecture, *Barcelona: City of Marvels*
at 2:00 in Gartner Auditorium.
Members \$35, guests \$55. Tickets for
either at the ticket center.

Free member preview days for
Barcelona & Modernity are Friday,
October 13, 10:00-5:00 and Saturday
the 14th, 10:00-2:00.



Batsheva Dance Company

Members Discount for Dance Performance

Batsheva Dance Company

Thursday, October 12 at 7:30. Palace
Theatre, Playhouse Square Center,
direct from Israel for one perfor-
mance only! See the acclaimed
Israeli dance company, Batsheva,
when it launches its 2006 Fall
American tour in Cleveland. The
Jewish Community Center of Cleve-
land is offering a special discount for
Cleveland Museum of Art members
through October 6: save \$4 off each
ticket (regularly \$15-\$60). Call 216-
241-6000 or visit www.tickets.com.
Tickets can also be purchased at the
Playhouse Square Ticket Office. Use
code "CMA" (no quotes) when order-
ing tickets to receive the discount.
For additional information call
216-593-6258.

Presented by The Jewish
Community Center of Cleveland,
DANCECleveland, and Cuyahoga
Community College Performing Arts.



Allen Memorial Art Museum

87 North Main St., Oberlin 44074

Baldwin-Wallace East

Landmark Center, Suite 100,
2570 Science Park Dr., Beachwood
44122

Maple Heights Regional Library

5225 Library Lane, Maple Heights,
216-475-5000

Mayfield Regional Library

6080 Wilson Mills Road, Mayfield
Village, 440-473-0350

MOCA Cleveland

8501 Carnegie Ave. in the
Cleveland Play House Complex
44106

Strosacker Auditorium

Case Quad between MLK and
Adelbert 44106

New Integrated Library Technology

The Ingalls Library features a new
integrated library system made by
an industry leader in such products,
Ex Libris. The system will allow
library users, inside the museum
and via our website, to construct a
powerful "Google"-type search from
one screen and obtain useful results
from a wide variety of resources
without having to search each
resource individually. Two Ex Libris
products make this possible.
Metalib is a web portal that pro-
vides a central access point to li-
brary subscribed databases, the
library catalogue, image catalogue,
and CMA publications catalogue.
SFX link resolver allows library users
to deep-link directly to pertinent,
full-text (as available) information
within our subscribed databases
based on the search results from
Metalib. Visit us at our website:
library.clevelandart.org.

Expansion Project Timeline

October 15, 2006

Arts and Education Center grand
opening

Fall 2007/Winter 2008

Galleries begin reopening in the
newly renovated 1916 building

Summer/Fall 2008

East Wing special exhibition space
opens

Spring/Fall 2008

Remove existing 1958 and 1983
buildings

Spring 2009

New East Wing
galleries open

2011

West Wing
galleries open



S M T W T F S
 1 2 3 4 5 6 7
 8 9 10 11 12 13 14
 15 16 17 18 19 20 21
 22 23 24 25 26 27 28
 29 30 31

Calendar

TRC Workshops All Month See TRC area at www.clevelandart.org **\$ R**

1 SUNDAY

Film 1:30 *Peggy Gilbert & Her All-Girl Band*. Filmmaker in person **\$**

3 TUESDAY

Destinations in Art Begins 2:00–3:30 Mayfield/Maple Hts libraries. *Mesoamerica and the Maya, Part 1*

SLAM IT! Poetry Workshop 4:30–6:00 Mayfield/Maple Hts Libraries. *Memoir, Editing, and Articulation*

Nia Coffee House 6:00–8:30 at Coventry Village Library

4 WEDNESDAY

Lecture 10:00–11:30 at B-W East. *Ancient Egypt* **\$ R**

Book Club Begins 1:30–3:00 *Michelangelo and the Pope's Ceiling*, Ross King **\$ R**

Courtyard Music 5:30 *Grupo Fuego* (salsa)

Film 7:00 *Psychopathia Sexualis* **\$**



The Puffy Chair

6 FRIDAY

Fine Print Fair Benefit Corporate College, Warrensville Heights. 4:30 Dr. Jane Glaubinger, *Introduction to Print Collecting*, Room 203 5:30–8:30 *A Prints of a Party* **\$ R**

Courtyard Music 5:30 *Latin Jazz Crew* (salsa)

7 SATURDAY

Fine Print Fair 10:00–5:00 at Corporate College

8 SUNDAY

Fine Print Fair 11:00–4:00 at Corporate College. Breakfast/lecture at 9:30, *Collecting Works on Paper: A Director's Perspective*, Timothy Rub **\$ R**

Film 1:30 *49 Up* **\$**

10 TUESDAY

Destinations in Art 2:00–3:30 at Mayfield/Maple Hts Libraries. *Mesoamerica and the Maya, Part 2*

SLAM IT! Poetry Workshop 4:30–6:00 at Mayfield/Maple Hts Libraries. *Writing for Two Voices and Inflection*

11 WEDNESDAY

Lecture 10:00–11:30 at B-W East. *Ancient China* **\$ R**

Film 7:00 *49 Up* **\$**

Around Town Performance 7:30 at Reinberger Chamber Hall. *Masters of Improvisation: Kayhan + Erdal* **\$**

13 FRIDAY

Member Preview Day 10:00–5:00 *Barcelona & Modernity*

15 SUNDAY

Film 1:30 *The Puffy Chair* **\$**

Community Open House 2:00–5:00 *CMA Opens the Arts and Education Center*. Free events for all.

17 TUESDAY

Lecture 10:30–12:00 *Barcelona & Modernity: Gaudi to Dalí* **\$ R**

SLAM IT! Poetry Workshop 4:30–6:00 at Mayfield/Maple Hts Libraries. *Group Performance—Memorization*

Nia Coffee House 6:00–8:30 at Coventry Village Library

18 WEDNESDAY

Lecture 10:00–11:30 at B-W East. *Ancient Japan and Korea* **\$ R**

Film 7:00 *The Puffy Chair* **\$**

Around Town Performance 7:30 at Masonic Auditorium. *Bayanihan Philippine National Dance Company* **\$**

19 THURSDAY

Community Arts Around Town 5:30–8:30 at Cleveland Metroparks Zoo. Puppet displays in *Boo at the Zoo* (through Sun/29).

20 FRIDAY

Community Arts Around Town 5:30–8:30 at Cleveland Metroparks Zoo. Costumed dancers in *Boo at the Zoo*

21 SATURDAY

Tour 1:30 *Barcelona & Modernity* **T**

Community Arts Around Town 5:30–8:30 *Boo at the Zoo* (see Fri/20)

22 SUNDAY

Tour 1:30 *Barcelona & Modernity* **T**

Film 1:30 *Cavite* **\$**

Collis Lecture 2:00 *Alexander the Great*. David Mitten **R**

T Exhibition ticket required

\$ Admission fee

R Reservation required

Films at Case Strosacker Auditorium

23 MONDAY

Adult Studio Begins 10:00–12:30 *Introduction to Drawing* **\$ R**

24 TUESDAY

Lecture 10:30–12:00 *Picasso: A Man of Many Faces* **\$ R**

Adult Studio Begins 1:00–3:30 *Chinese Brush Painting* **\$ R**

Tour 1:30 *Barcelona & Modernity* **T**

SLAM IT! Poetry Workshop 4:30–6:00 at Mayfield/Maple Hts Libraries. *Performance, Peer Review, and Poetry Slam*

25 WEDNESDAY

Lecture 10:00–11:30 at B-W East. *Buddhist India* **\$ R**

Tours 1:30 and 6:00 *Barcelona & Modernity* **T**

Film 7:00 *Cavite* **\$**

26 THURSDAY

Tour 1:30 *Barcelona & Modernity* **T**

27 FRIDAY

Adult Studio Begins 10:00–12:30 or 6:00–8:30 *Composition in Oil* **\$ R**

Tour 1:30 *Barcelona & Modernity* **T**

Community Arts Around Town 5:30–8:30 *Boo at the Zoo* (see Fri/20)

28 SATURDAY

Tour 1:30 *Barcelona & Modernity* **T**

Community Arts Around Town 5:30–8:30 *Boo at the Zoo* (see Fri/20)

Around Town Performance 7:30 at John Hay High School Auditorium. *Tango Fire* **\$**

31 TUESDAY

Lecture 10:30–12:00 *Dalí and Surrealism* **\$ R**

Tour 1:30 *Barcelona & Modernity* **T**



THE CLEVELAND MUSEUM OF ART

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11150 East Boulevard
Cleveland, Ohio 44106-1797

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Exhibitions

Opening October 15:
Barcelona & Modernity: Picasso,
Gaudí, Miró, Dalí

October 15, 2006–January 7, 2007

Organized by the Cleveland Museum of Art and the Metropolitan Museum of Art in New York, in association with the Museu Nacional d'Art de Catalunya in Barcelona, this is the

first exhibition in North America to examine a remarkable 71-year period (1868–1939) when Barcelona transformed itself from a city of provincial culture into one of Europe's most dynamic centers of modernist art and architecture. The exhibition features more than 300 artworks in a variety of media: paintings, sculptures, posters, photographs, textiles,

furniture, decorative objects, and architectural designs and models. View masterworks from museums and private collections around the world, including a substantial number from CMA's own permanent collection. Original documentary materials and innovative computer interactives provide contextual information about Barcelona and its art.

The Cleveland presentation of this exhibition is sponsored by Baker Hostetler. The exhibition was organized by The Cleveland Museum of Art and The Metropolitan Museum of Art, New York, in association with Museu Nacional d'Art de Catalunya, Barcelona, and is supported in part by an indemnity from the Federal Council on the Arts and the Humanities, and through grants from the Institut Ramon Llull and the Generalitat de Catalunya, the National Endowment for the Arts, and the Getty Research Institute. Additional funding is provided in part by the generous support of the citizens of Cuyahoga County. The Barcelona & Modernism Symposium is presented through the generous support of the Institut Ramon Llull. The Cleveland Museum of Art receives operating support from the Ohio Arts Council. Promotional support provided by Continental Magazine, 89.7 WKSU, and WNNV The Wave 107.3.

Baker Hostetler
Counsel to Market Leaders

**institut
ramon llull**

**Generalitat
de Catalunya**



OMA @ Mori Arts Center Gallery

Through November 26 at the Mori Arts Center Gallery, Tokyo, Japan

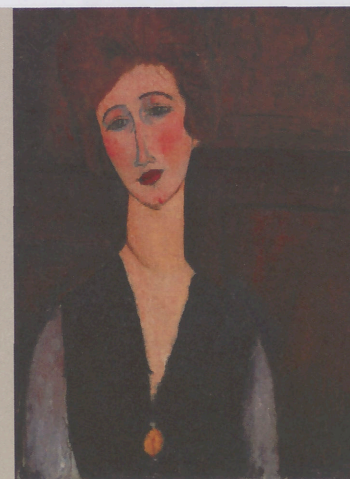
From Monet to Picasso:
Modern Masterworks from the
Cleveland Museum of Art
Masterworks from Cleveland's collection of Impressionist and modern paintings inaugurate the world tour of Cleveland collections to museums around the globe. A version of this exhibition travels to Seoul, Korea, opening December 18.



OMA @ Oberlin

Through December 17. Oberlin College's Allen Memorial Art Museum once again hosts a small installation of four works from the Cleveland Museum of Art collection—this time, American portraits by Benjamin West, John Singleton Copley, and Gilbert Stuart.

GREETING EXHIBITION VISITORS:
Lluís Domènech i Montaner, *Rooster Greeting the Dawn*, 1892. Casa-Museu Domènech i Montaner, Canet de Mar. Photograph © Pere Vivas and Jordi Puig, Triangle Postals, Barcelona



FROM MONET TO PICASSO IN JAPAN: Amedeo Modigliani (Italian, 1884–1920). *Portrait of a Woman*, 1917–18. Oil on fabric. Gift of the Hanna Fund 1951.358

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